

# BARCAROLLE.

PIANO I.

Ludvig Schytte, Op. 60.

*Allegretto.*

The first system of the piano score is in 6/8 time. The right hand features a melody with a trill and a grace note, while the left hand provides a steady bass line. The tempo is marked *Allegretto*. The system concludes with a *rit.* (ritardando) marking.

The second system continues the piece with a *a tempo* marking. The right hand has a melodic line with a trill, and the left hand has a bass line. The tempo is marked *a tempo*. The system concludes with a *dolce cantabile* marking.

The third system continues the piece with a *pp* (pianissimo) marking. The right hand has a melodic line with a trill, and the left hand has a bass line. The system concludes with a *pp* marking.

The fourth system continues the piece with a *mf* (mezzo-forte) marking. The right hand has a melodic line with a trill, and the left hand has a bass line. The system concludes with a *mf* marking.

## PIANO I.

**FRENCH 1.**

Handwritten musical score for a piece titled "FRENCH 1." The score is written on two staves, Treble and Bass. The key signature has one flat (B-flat). The piece begins with a piano (*pp*) dynamic. The first staff features a complex, rapid passage in the right hand, marked with fingerings 2, 8, 1, 3, and 3. The left hand plays a simple bass line. The second staff continues the right-hand passage with fingerings 1, 4, and 1. The third staff shows a more melodic right-hand line with fingering 1, and the left hand continues with fingerings 4 and 1. The fourth staff features a final, highly technical right-hand passage with fingerings 1, 3, 1, 2, 1, 2, 3, and 4, and the left hand with fingerings 3, 1, 2, 1, 2, 3, and 4. The score is marked with various fingerings and articulation marks throughout.

The musical score for 'The Swan' by Maurice Ravel is presented in two systems. The first system shows the piano part in the left hand and the celesta part in the right hand. The piano part begins with a series of chords and single notes, marked with a piano (*pp*) dynamic. The celesta part enters with a series of chords and single notes, marked with a piano (*pp*) dynamic. The second system continues the piano part with a series of chords and single notes, marked with a piano (*pp*) dynamic. The celesta part continues with a series of chords and single notes, marked with a piano (*pp*) dynamic. The score includes fingerings and dynamics for both parts.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features complex chords and arpeggios, often with multiple notes beamed together. The voice part is a simple melody. The lyrics are written below the voice staff.

**System 1:**

- Measure 1: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 2: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 3: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 4: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.

**System 2:**

- Measure 5: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 6: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 7: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.
- Measure 8: Piano part has a complex chord with notes G, B-flat, D, F, A, C, E, G. Voice part has a whole note G.

[illegible]

# PIANO I.

5

First system of musical notation. Treble and bass staves. Treble staff has a whole note chord, followed by eighth notes. Bass staff has a whole note chord, followed by eighth notes. Dynamics: *pp*. Performance markings: *no.* and *\**.

Second system of musical notation. Treble and bass staves. Treble staff has eighth notes, followed by a quarter note. Bass staff has eighth notes, followed by a quarter note. Dynamics: *pp*, *cresc.*. Performance markings: *1 2 4 1* and *5 3 2*.

Third system of musical notation. Treble and bass staves. Treble staff has eighth notes, followed by a quarter note. Bass staff has eighth notes, followed by a quarter note. Dynamics: *cresc.*, *-p dim.*, *pp*. Performance markings: *5 3 2 1*, *5 1*, and *5 4 3 2 1*.

Fourth system of musical notation. Treble and bass staves. Treble staff has eighth notes, followed by a quarter note. Bass staff has eighth notes, followed by a quarter note. Dynamics: *dim.*, *dim.*, *pp poco rit.*. Performance markings: *2*.

Fifth system of musical notation. Treble and bass staves. Treble staff has eighth notes, followed by a quarter note. Bass staff has eighth notes, followed by a quarter note. Dynamics: *rallent.*. Performance markings: *1*.

## PIANO I.

*a tempo*

First system of musical notation for Piano I, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a melody with slurs and fingerings (1, 2, 2, 1). The left hand has a bass line with slurs and fingerings (5, 2, 1, 8, 2). The dynamic marking *pp* is present.

Second system of musical notation for Piano I, measures 5-8. The right hand continues the melody. The left hand has a bass line with slurs and fingerings (5, 3, 2, 1). The dynamic marking *mf* is present. The system ends with a repeat sign and a fermata.

Third system of musical notation for Piano I, measures 9-12. The right hand features a melody with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The dynamic marking *dim.* is present. The system ends with a repeat sign and a fermata.

**Più lento.**

Fourth system of musical notation for Piano I, measures 13-16. The music is in 3/4 time, key of B-flat major. The right hand features a melody with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The dynamic marking *rit.* is present. The system ends with a repeat sign and a fermata.

Fifth system of musical notation for Piano I, measures 17-20. The right hand features a melody with slurs and fingerings. The left hand has a bass line with slurs and fingerings. The dynamic marking *pp* is present. The system ends with a repeat sign and a fermata.

*f* *mf espr.*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

*cresc.*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

*ff*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

## PIANO I.

*p* *dim.*

*mf* *acceler.*

*dim.* *rit.*

## Tempo I.

*p* *p*

*rit.* *rit.*

# PIANO I.

9

*animato* *dolce*

*pp*

*cresc.* *cresc.*

*p dim. dolce* *dim.*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*pp poco rit.* *rallent.* *a tempo* *fmare.*

*Red. \** *Red. \** *Red. \** *Red. \** *Red.* *\* Red. \**

## PIANO I.

First system of musical notation for Piano I. The system consists of two staves. The upper staff contains a series of chords and single notes, mostly in the right hand. The lower staff contains a series of chords, mostly in the left hand. The tempo is marked *And.* with a star symbol. The dynamics include *cresc.* (crescendo) and *And.* with a star symbol.

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

Second system of musical notation for Piano I. The system consists of two staves. The upper staff contains a series of chords and single notes, mostly in the right hand. The lower staff contains a series of chords, mostly in the left hand. The tempo is marked *And.* with a star symbol. The dynamics include *agitato* (agitated) and *cresc.* (crescendo).

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

Third system of musical notation for Piano I. The system consists of two staves. The upper staff contains a series of chords and single notes, mostly in the right hand. The lower staff contains a series of chords, mostly in the left hand. The tempo is marked *And.* with a star symbol. The dynamics include *acceler.* (accelerando), *agitato* (agitated), and *f* (forte).

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

Fourth system of musical notation for Piano I. The system consists of two staves. The upper staff contains a series of chords and single notes, mostly in the right hand. The lower staff contains a series of chords, mostly in the left hand. The tempo is marked *And.* with a star symbol.

*And.* \*

Fifth system of musical notation for Piano I. The system consists of two staves. The upper staff contains a series of chords and single notes, mostly in the right hand. The lower staff contains a series of chords, mostly in the left hand. The tempo is marked *And.* with a star symbol.

*And.* \*



*animato*

*p dolce*

*tranquillo*

*dolciss.*

*rit.*

*rit. ppp*

*Ad.*

# Compositionen

von  
**LUDVIG SCHYTTÉ.**

## Für Pianoforte zu 2 Händen.

|  | §    | M.    |
|--|------|-------|
| Op. 60. Barcarolle pour Piano avec accompagnement d'Instruments à cordes (on d'un second Piano).<br>Partition . . . . . net. 1. 20 2. 40<br>Parties des Instruments à cordes: Violon I.<br>Violon II, Alto, Violoncelle, Basse, chaque<br>30 cts. = 60 Pf. . . . . net. 1. 50 3. —<br>Arrangements pour 2 Pianos par l'Auteur . . 1. 50 3. — |      |       |
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| No. 4. Variations grotesques . . . . .   | — 50 | 1. —  |
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| No. 8. Chevauchée nocturne au Bois . . . . .   | — 75 | 1. 50 |
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| No. 10. Caméléon . . . . .   | — 65 | 1. 50 |
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| Cahier II (No. 11—20) . . . . .  | 2. — | 4. —  |
| Cahier III (No. 21—30) . . . . .   | 2. — | 4. —  |
| Einzel:  |      |       |
| No. 1. Ringeltanz — Round Dance . . . . .  | — 35 | — 80  |
| No. 2. Irrlichter — Will o' the Wisp . . . . .   | — 25 | — 50  |
| No. 3. Blindkuh — Blind man's buff . . . . .   | — 25 | — 50  |
| No. 4. Kinderspiele — Sports of Childhood . . . . .  | — 25 | — 50  |
| No. 5. Die kleine Tänzerin — The little Dancer . . . . .   | — 25 | — 50  |
| No. 6. Haschemann — Hide and Seek . . . . .  | — 30 | — 60  |
| No. 7. Lustig vorwärts — The merry Procession . . . . .  | — 40 | — 80  |
| No. 8. Novellette . . . . .  | — 35 | — 80  |
| No. 9. Die Bajadere — The Bajadere . . . . .   | — 35 | — 80  |
| No. 10. Auf der Wiese — On the Meadow . . . . .  | — 25 | — 50  |
| No. 11. Zugvögel — Birds of Passage . . . . .  | — 35 | — 80  |
| No. 12. Fröhliche Jugend — Youth and Joy . . . . .   | — 30 | — 60  |
| No. 13. Schmetterlingsjagd — Hunting Butterflies . . . . .   | — 30 | — 60  |
| No. 14. Idylle . . . . .   | — 25 | — 50  |
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| No. 26. Die Sibylle — The Sibyl . . . . .  | — 25 | — 50  |
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| No. 28. In der Dämmerung — In the Twilight . . . . .   | — 25 | — 50  |
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| Haschemann — Hide and Seek . . . . .   | — 30 | — 60  |
| Lustig vorwärts — The merry Procession . . . . .   | — 40 | — 80  |

|  | §    | M.   |
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| Fröhliche Jugend — Youth and Joy . . . . .         | — 30 | — 60 |
| Schmetterlingsjagd — Hunting Butterflies . . . . . | — 30 | — 60 |
| Hexensprünge — Witches' Revels . . . . .           | — 40 | — 80 |

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| Op. 76. 6 moderne Sonatinen für Pianoforte. |      |       |
| No. 1. C dur . . . . .                      | — 65 | 1. 50 |
| No. 2. G dur . . . . .                      | — 65 | 1. 50 |
| No. 3. D dur . . . . .                      | — 65 | 1. 50 |
| No. 4. F dur . . . . .                      | — 65 | 1. 50 |
| No. 5. C dur . . . . .                      | — 75 | 1. 50 |
| No. 6. A moll. . . . .                      | — 75 | 1. 50 |

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| No. 5. Sommerträume — Summer Dreams. Valse lente . . . . .              | — 50 | 1. 20 |
| No. 6. Waldgeister — Forest Sprites . . . . .                           | — 50 | 1. 20 |
| No. 7. Es ist lange her — So long ago. Gavotte . . . . .                | — 50 | 1. 20 |
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| No. 3. Über Stock und Stein — Agitation . . . . .       | — 50 | 1. 20 |
| No. 4. Die Aeolsharfe — The Aeolian Harpe . . . . .     | — 50 | 1. 20 |
| No. 5. Libellen — Dragon Flies . . . . .                | — 50 | 1. 20 |
| No. 6. Madrilena — Spanish Dance . . . . .              | — 50 | 1. 20 |
| No. 7. Der Troubadour . . . . .                         | — 50 | 1. 20 |
| No. 8. Sternschnuppen — Shooting Stars . . . . .        | — 50 | 1. 20 |

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## Für Pianoforte zu 4 Händen.

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